

**The Windows and Symbols of
Church of the Holy Spirit
Missoula, Montana
Founded 1870**

The background and history of the magnificent windows and artwork within the Historic Holy Spirit Episcopal Church



To Members and Friends of
Holy Spirit:

It is a great pleasure to provide this description of the beautiful windows and artwork found in our historic Church. In assembling this booklet, we consulted many sources and accounts of the Saints, references on symbolism, and of course, the Scriptures. The meanings of the symbols used in these exceptional carvings throughout the Church are well documented but it is particularly difficult to separate historical fact from legend when writing about the Saints, even

when scripture is the source. The dates indicated are best estimates from many sources.

However, even in light of a degree of uncertainty, generations of Christians have found inspiration, comfort and meaning in the lives of the Old and New Testament prophets and Saints. We are pleased to offer this booklet in the hope that it will not only draw attention to the beauty and craftsmanship of the windows and carvings but also will enrich our individual and corporate understanding and appreciation of our faith and the history that smiles out on us each time we enter this beautiful place of worship.

Our current Church was built in 1915 and has been designated a Historic Building. Over the years, we have been blessed by generous parishioners donating the major artwork found in the Church. For your appreciation and enjoyment of these treasures, this book has been organized as follows:

1st Section: The Stained Glass Windows of Holy Spirit

2nd Section: Other symbols found in the paintings and carvings within Holy Spirit

3rd Section: Symbols found in the needlepoint cushions on the altar

Appendices: Give the donors of the major artwork and a summary of symbols found in Holy Spirit

I wish to thank all members of the Memorial Foundation Board, especially Sonia Zenk and Bob Wattenberg for all their contributions to the research, formatting, and publication of this pamphlet. I especially wish to recognize the many parishioners who have donated the wonderful windows and art found in our Church. The work itself is a testament to the glory of God and the love found in Holy Spirit for the Church and all parishioners in perpetuity.

The Rev. Steve Oreskovich

(Rector 1993-2010)

The Stained Glass Windows of Holy Spirit

The design and construction of all the windows, except the large window facing 6th street, was performed by the Charles J. Connick Corporation. This corporation has been compared favorably with the great Lois Comfort Tiffany glass works. The company was started in 1913 and operated continuously until 1986, when it closed due to both the aging of its workforce and the development of many high rise buildings around the company in Boston. These high rises blocked the lighting necessary for precise glasswork. Most of the Connick work is found in churches, cathedrals, libraries, schools and hospitals in the US and abroad.

Mr. Connick's artists and craftsmen based their designs and craftsmanship on the medieval style of intense color and linear design. They stressed the importance of the relationship of a window's design with the surrounding architecture. There is a strong interest in symbolism as can be seen in our windows. His beliefs are best illustrated in his quote:

“If churches are made radiant and beautiful places of worship, we can have a spiritual regeneration without anyone knowing what is going on. Beauty can preach as very few men with bundles of words can preach. I want to make beautiful interiors for both churches and souls. I want people to hear my windows singing....”

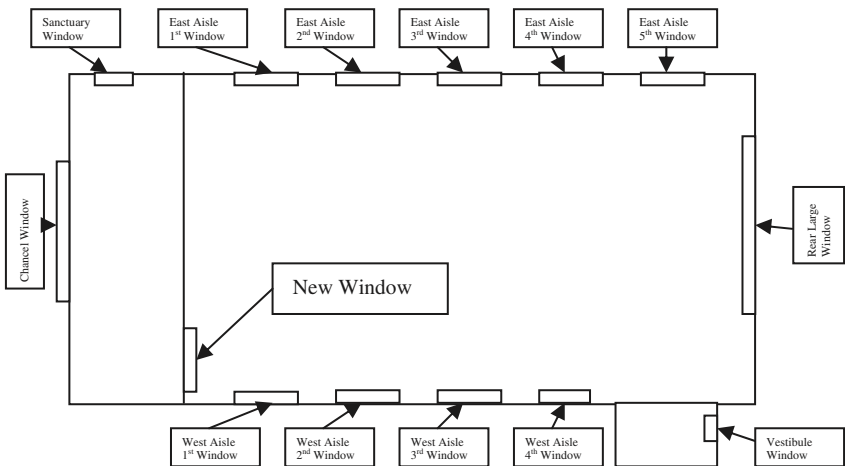
The windows of Holy Spirit illustrate many of the Prophets and Saints recognized by the Christian faith. The background provided for each window is generally accepted in tradition, however, it must be understood that there are many interpretations when it comes to specific events, dates, and meanings. In fact, there is much debate regarding when and by whom the accounts (Bible Chapters) of the Saints were written and the event dates are sometimes best estimates. Further the accounts have been interpreted by theologians, scholars and other interested parties over the years. Even in the light of this uncertainty, it is clear that the windows of Holy Spirit have a deep and beautifully interpreted biblical background which we will attempt to describe in this pamphlet. The original windows were very similar to those currently in the Parish Hall.

Many windows show members of the Nine orders or choirs of angels, particularly in the quatrefoil (the four pointed ornament composed of four lobes separated by cusps radiating from a common center) at the top of each nave window. The Choirs, in hierarchal order are:

- **Seraphim:** The highest order, are the attendants or guardians before God's throne. Per definition, Seraphim have six wings, two cover their faces, two cover their feet, and two are for flying although none in HSP are shown like this.
- **Cherubim:** They are manlike in appearance, double-winged and are guardians of God's glory and continually praise Him.

- **Thrones:** These Angels are of pure Humility, Peace and Submission.
- **Dominions:** The Angels of Leadership regulate the duties of the angels, making known the commands of God.
- **Virtues:** These are the Spirits of Motion and they control the elements, governing all nature. They are also in charge of miracles and provide courage, grace, and valor.
- **Powers:** The Warrior Angels fight against evil defending the cosmos and humans.
- **Archangels:** Archangels are generally taken to mean “chief or leading” angels. The Archangels have a unique role as God’s messengers to the people at critical times in history and salvation.
- **Principalities:** Principalities refers to one type of spiritual being which is quite hostile to God and human beings. Christ’s ultimate rule over them expresses the reign of the Lord over all in the cosmos.
- **Angels:** These angels are closest to the material world and human beings. They deliver the prayers to God and God’s answers and other messages to humans.

As an aid in following the text and pictures, the sketch below indicates the specific window being referenced.



In addition, the components of each window referred to in the text is identified below,

The order of the presentation is as if you entered the Church and looked to the right as you walked to the front and then returned. The east windows feature Saints and key figures of the New Testament. The west windows focus on the Old Testament prophets and leaders.

The information presented has been gleaned from many sources, including the original symbols pamphlet by Beverly Linley in 1963, internet searches (e.g. Wikipedia) and reference books (e.g. Saints, Signs and Symbols). The intent is to provide interesting information about our Church and not present a definitive work on the subject. If you are interested in further depth, we encourage you to start with internet searches and work through the many references.

Vestibule Window

This window contains two medallions. Each has a boat, often used as a symbol for the Church. The upper medallion represents Noah's Ark, an Old Testament symbol. A white dove carrying an olive branch is descending to the Ark, bringing the sign of nearby land to Noah. The dove is a symbol of the Holy Spirit as well as peace, innocence, devotion, purity and love. The olive branch stands for peace, harmony and healing. In a dove's beak it is a symbol of refuge.

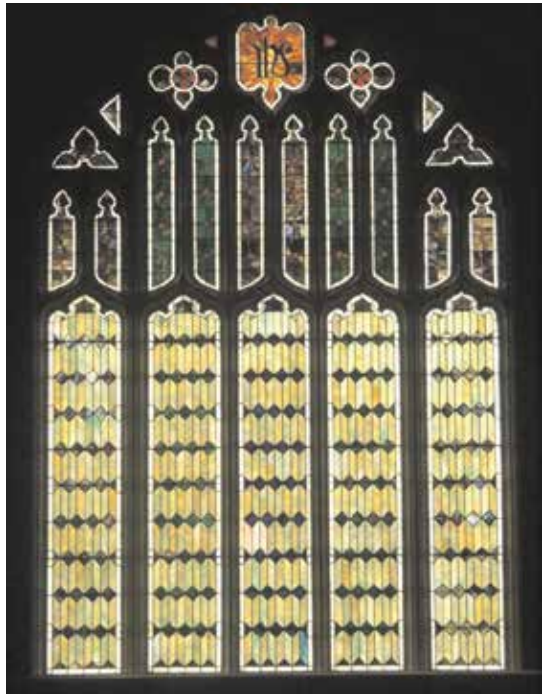
The lower ship, from the New Testament, is a fishing barque. Jesus had called some of his disciples to leave their fishing vessels and become "fishers of men." The barque is also symbolic of the Christian Church carrying the faithful around the world. The cross on the sail is the symbol of supreme sacrifice and is an emblem of faith, resurrection, salvation and symbolic of redemption through Christianity.



Rear Large Window

The history of this window is somewhat of a mystery. There are no records of when it was built or installed. The window is made of art glass, rather than true stained glass. There was a planned replacement designed by Connick. It would have shown the Holy Spirit descending on the Day of Pentecost, in keeping with the name of the Church. In 1962, the Connick Company responded favorably to a request regarding construction of the window. No funds were available to purchase the window. Consequently the window has remained as originally installed.

Most likely, the window was installed when the Church was built. Early photos (see “A Brief History 1870 to 2007” pamphlet) show the window. The window is attractive, artistic, and complements the other windows. Its main colors are light green and pale yellow alternating with dark green and blue. There are two ancient crosses toward the top which set off the letters I-H-S in a gold and orange sunburst. The IHS is a monogram of the name of Jesus (or traditional Christogram symbol of western Christianity), derived from the first three letters of the Greek name of Jesus, Iota-Eta-Sigma (IHΣΟΥΣ).



East Aisle – Fifth Window

The figures in the three lancets at the top of the window are angels. According to the bible, angels appeared to Mary and Joseph before the birth of Jesus.

Moving down the window, the middle left panel contains the figure of Joseph, husband of the Blessed Virgin Mary and earthly father of Jesus. Joseph holds a flowering staff, which is said to have blossomed at the time of his betrothal to Mary. This indicates that he was the selected suitor. He was directed by an angel, before the birth of Jesus, to give the child a name in the line of David according to Jewish tradition. After King Herod learned from the Magi of the birth of Jesus, he ordered boys two years and younger in the vicinity of Bethlehem killed. An angel appeared to Joseph in a dream and told him to take Mary and Jesus to Egypt. After Herod died, the Holy Family returned to Nazareth. Joseph is the patron saint of fathers, carpenters, workmen, spouses, families and parents.



To the right of Joseph is John the Baptist, shown with his rustic crossed staff and baptismal shell. John was the son of Zechariah and Elizabeth, an elderly couple of priestly lineage. According to Luke, John was the prophetic forerunner of Jesus and was the one who baptized Jesus in the River Jordan. John's clothes were said to be made of camel's hair and he wore a leather belt around his waist. He is said to have survived on locusts and honey. People from Jerusalem, Jordan and all of Judea went to John to confess their sins and to be baptized. John was beheaded during the reign of Herod Antipas for marrying a half-brother's wife, Herodias.

At the bottom of the window on the left is the Blessed Virgin Mary, mother of Jesus. Little true fact and much speculation surround her. Mary was miraculously born to a rich man Joachim and his barren wife, Anne. Mary was kept pure in a sanctuary in her bedchamber until the age of three at which time she was taken to live at the Temple in Jerusalem. At puberty she was given over to the care of the aged widower, Joseph (49). She is mentioned by name in the New Testament in the birth narratives, during the presentation at the Temple, during the flight to Egypt, and following Jesus' preaching of the parables. Otherwise she is referred to as "his mother." Mary has been a theological line of division between Protestant churches and the Roman Catholic and Eastern Orthodox churches. The New Testament says nothing of her later life or death.

Beside Mary at the bottom of the window on the right is Simeon, a righteous and devout man. He met Mary and Joseph when they entered the temple to fulfill the requirements of the Law of Moses on the 40th day after Jesus' birth. Simeon took Jesus into his arms and uttered a prayer (Nunc dimittis) and gave a prophecy alluding to the crucifixion of Jesus. St. Simeon was promised by the Holy Spirit that he would be allowed to die after seeing the Christ (The Messiah).

East Aisle Fourth Window

The top of the window symbolizes the Nine Choirs of Angels. The angel is shown with wings which are the symbol of divine mission.

The figure on the left represents St. Matthew the apostle who was an evangelist, a Jew and a Roman tax collector. Matthew means gift of the Lord. He is the author of the Gospel according to tradition, which is centered on Jesus as a teacher. This Gospel is called the “Jewish Gospel” because it shows particular interest in the concerns of Jewish Christians. His authorship is symbolized by the book and pen he is holding.



The figure on the right is St. Mark the Evangelist, who wrote his Gospel in Rome. The account was given to him directly by Peter and centers on Jesus as a man of action. Scholars today accept it as the earliest Gospel in existence. Tradition holds that he was secretary to Peter; therefore he is shown with a pen and a book of his Gospels.

Below are winged men referring to St. Mathew’s and St. Mark’s detailed accounts of the Incarnation of Christ. The winged lion is attributed to St. Mark as his Gospels dwell most fully on the Resurrection of Christ. Natural history legends state that young lions are born dead, but come to life three days after birth when breathed on by their sire. The lion has therefore become associated with the Resurrection and is the symbol of Christ, the Lord of Life.

East Aisle, Third Window

This window features four apostles crowned by a quatrefoil containing a six winged seraphim, the angels closest to God, flaming with love for God.

Each of the large lower panels is headed by an angel, one bearing a censer (representing the prayers of the faithful) and the other a trumpet (representing the call to worship).

St. Andrew, shown in the middle figure-left side, was a fisherman and initially a disciple of John the Baptist. He became the first apostle to Jesus, and recruited his brother Simon Peter to become the second. After Christ's death, Andrew preached throughout Turkey and what is now western Russia. He was crucified at Patras in Achaea (present day Greece) on an X-shaped cross which has become the symbol of St. Andrew. He is remembered for his personal evangelism and for bringing friends and colleagues to the knowledge of Christ.



St. Philip, a disciple of John the Baptist is the middle figure right side. Philip became an apostle, obeying Christ's call "Follow me." He subsequently recruited Bartholomew. A basket became the symbol for Philip as he assisted Christ in the feeding of the multitude. Philip later preached with Bartholomew in Greece, Phrygia and Syria. Philip was crucified upside down in Hierapolis in southwestern Turkey, preaching from the cross before he died. From Philip we learn an ardent love of God, and the oneness of God in Christ.

St. Bartholomew, the lower left figure, was also known as Nathaniel. He was a ploughman and friend of Philip who introduced him to Christ. Bartholomew became one of the twelve apostles and was known by Christ as "a man in whom there is no deception." Later he brought Christianity to Armenia. Bartholomew is symbolized by a flaying knife as he was beheaded and skinned alive on the Caspian Sea. He is seen in Michelangelo's Sistine painting of the Last Judgment, holding his own skin.

St. Thomas is the lower right figure in the window. Thomas is known for his assurance that Christ is "the Way, the Truth and the Life", and later as "doubting Thomas" for his insistence on seeing the wounds on the risen Christ for himself. Thomas traveled farther than any other apostle. He left the Roman Empire and preached in India the last twenty years of his life. His symbol, a carpenter's square, is a reference to his church building in India. He was speared to death in a small Indian village.

East Aisle, Second Window

At the top of the window, in quatrefoil, is the blue-winged Cherubim of heavenly contemplation. The body of the window features two Saints, John and Luke. Sainthood was likely conferred on Matthew, Mark, Luke and John by centuries of tradition, rather than the formal process of sainthood today. These Gospel writers were revered from the earliest days as companions of Jesus and St. Paul. They were the authors of arguable the most important Christian scriptures.

The left section holds the figure of St. Luke with his symbol, the winged calf. It is understood by some scholars that St. Luke was a Jew. Part of Luke's mission as a Gospel writer was to share the message of Christ with all people beyond the Hebrew community. Luke is said to have had a long life for the times. Some sources would make him 74 years old and others place him in his mid 80's when he died. It was traditionally believed that St. Luke was a physician. The reported grave of St. Luke was visited for many years by people seeking miraculous healing from diseases or injury. He is the patron saint of physicians, artists, brewers and butchers, and his feast day is October 18th.

In the right section is the figure of St. John and below him is his ancient symbol, the figure of an eagle. The eagle represents strength and endurance. John, the fisherman, was a Jew and companion of Jesus. John was inspired to write the spiritual story of Jesus Christ's coming as the son of God and savior of mankind.



East Aisle, First Window

A Seraphim is shown in the quatrefoil. The main panels of this window are also devoted to apostles. The left main panel shows an angel with a trumpet on top with St. Paul and St. Barnabas underneath. On the right is an angel with a censer, with St. Simon with St. Stephen underneath.

St. Paul is shown with the book and sword, symbolic of the word of God. St. Paul, also known as Paul the apostle, is one of the more prominent Christian missionaries. After he experienced a vision of the resurrected Jesus on the road to Damascus, he was converted, then baptized. He embarked on three major journeys, preaching and writing. Thirteen New Testament Epistles are attributed to Paul, although it has been argued that a few were authored by others. His influence on Christian thinking is arguably more significant than any other New Testament author.



St. Barnabas was another key figure in the spread of Christianity. He was one of the first to recognize that the mission of the Church was universal. He traveled with Paul to Antioch (in modern Turkey) and began preaching the Gospel to Gentiles, rather than just Jews. Together, they preached throughout Asia Minor. Barnabas may be the author of a few of Paul's writings, hence the book.

St. Simon had practiced Jewish law with great zeal before his conversion. St. Luke even called him a zealot and he may have had ties to a Jewish group wishing to overthrow Rome. There are claims that he preached on the Black Sea, in Egypt, Northern Africa, and Britain. It is also asserted he preached in the Parthian Empire, in Persia, and was martyred at Suanir. He is often shown with the saw, purportedly used to cut him to pieces, and sometimes with a sword, used for the same purpose.

St. Stephen was the first of the apostles to be martyred and therefore is sometimes referred to as the Protomartyr. He had risen to prominence soon after the death of Jesus, and preached and wrote mainly in Jerusalem to the Hellenists, the Greek speaking Christians. He was made a Deacon of the early church. He was tried for blasphemy against Moses and God and for speaking with great enthusiasm against the Temple. He was stoned by an infuriated mob encouraged by the future St. Paul (Saul of Tarsus).

East Side Sanctuary Window

The large center figure is a blue winged angel in prayer, swinging an incense filled gold censer on a gold chain. Below the angel is an open book inscribed with the text from St. Matthew 21:22 “And all things whatsoever ye shall ask in prayer, believing, ye shall receive.” The clouds above symbolize the unseen God, and are enriched with stars symbolizing divine steadfastness. The flight of doves suggests the freedom of the spirit and aspiration toward heavenly reaches.



Chancel Window



The Chancel window tells the story of the Transfiguration of Jesus based on the account in Luke 9:28-36. The Central figure is that of Jesus. The two large figures in the left and right panels are two Old Testament prophets, Moses and Elijah, respectively who appear and converse with Jesus on Mount Hermon during the Transfiguration. The kneeling figures, from left to right are St. James, St. Peter and St. John.

Moses is an important figure in the history of Judaism and Christianity. He was born in Egypt to Hebrew parents while they were enslaved by the Egyptians. Egypt's Pharaoh ordered newborn Hebrew males killed because he perceived them to be potential threats. Moses was rescued by the Pharaoh's daughter who reared him as a prince in the Egyptian court. As a young man, Moses fled to the Sinai desert and became a shepherd. Years later God appeared to him in a burning bush that was not consumed and told him he should become the liberator of his people. Moses, at age 80, returned to Egypt and demanded the Pharaoh free the Israelites. Nine terrible plagues followed. When the 10th plague came upon Egypt the Pharaoh allowed the Israelites to leave but pursued them. The parting of the Red Sea during the escape from Egypt by Moses is a well known story. Moses continued to wander in the desert with his people. At Mount Sinai Moses received the Ten Commandments on stone tablets, shown in the window, which laid out rites of worship and laws of communal and individual behavior. The biblical record states that

Moses died at age 120 by God's decree, prior to the people entering the Promised Land (Israel).

Elijah was a prophet in Israel in the 9th century BC. He appears in the Hebrew Bible, Talmud, Mishnah, Christian Bible, and the Qur'an. Elijah raised the dead, brought fire down from the sky, and ascended into heaven by a whirlwind. In the New Testament, both Jesus and John the Baptist are, on some occasions, thought to be Elijah.

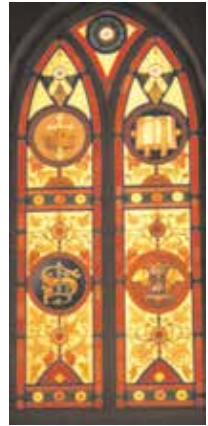
St. James was the brother of John the Evangelist and the son of Zebedee, the fisherman from Galilee. St. James lived in Bethsaida. How and where James first met Jesus, is not known. Legend is that Salome, his mother, was a sister of Mary, therefore James would have known Jesus from childhood. James witnessed the Transfiguration and accompanied Jesus to the Garden of Gethsemane. He was an active evangelist after the death of Jesus. His prominence and presence in Jerusalem were well known. A dozen years after the Resurrection, he became involved in the political maneuverings of the day. He was arrested and executed as part of a Christian leader purge by King Herod Agrippa, who saw the new Christian movement as a threat to Judaism.

Peter was a native of Bethsaida and worked, like his brother St. Andrew, as a fisherman on Lake Genesareth. Andrew introduced Peter to Jesus, and Jesus called Peter to become a disciple. Peter acknowledged Jesus as "... the Messiah, the son of the living God." Jesus responded by saying: "... you are Peter and upon this rock I will build my church...." Peter was always listed as the first chosen apostles in all New Testament accounts. He helped organize the Last Supper and played a major role in the events of the Passion. When Jesus was arrested Peter denied Christ three times as the Lord had predicted. After the Resurrection, Peter is said to be the first to see the risen Christ. In the time immediately after the Ascension, he stood as the unquestionable head of the apostles. Peter died in Rome during the reign of Emperor Nero, probably in 64 AD. According to rich tradition, Peter was crucified on the Vatican Hill upside down because he declared himself unworthy to die in the same manner as the Lord. He was buried on Vatican Hill. Excavations under St. Peter's Basilica have unearthed his probable tomb. His relics are now enshrined under the high altar of St. Peter's. St. Peter was the first pope, Prince of the apostles, and founder, with St. Paul, of the See of Rome.

St. John was called to be an apostle by Jesus in the first year of His public ministry. John became the "beloved" disciple and the only one of the Twelve who did not forsake Jesus in the hour of His passion. He stood faithfully at the cross when the Savior made him the guardian of Mary. John founded many churches in Asia Minor. The fourth Gospel, three Epistles, and the Book of Revelation are attributed to him. Tradition relates that he was brought to Rome by order of Emperor Dometian, cast into a cauldron of boiling oil but came forth unhurt and was then banished to the island of Pathmos for a year. John lived to an extreme old age, surviving all his fellow apostles, and died about the year 100 AD.

Ambulatory Window – West side above entrance to Sanctuary

This stained and painted glass window is the newest addition to the nave of the church. The glass used for this window came from remnants of a window that was in the 1884 Episcopal Church located at the corner of Adams and Cedar (now Broadway) where the Children’s Theater stands. When this church was sold to the school district and demolished, the windows were saved and stored in the basement of the current Church of the Holy Spirit. Over the years the lead stretched, pieces fell out and workmen repairing the furnace and organ stepped on the glass. In 2003 a committee from the Holy Spirit Memorial Foundation was appointed to build a new window using as much of the old windows as possible. Several of the smaller plain colored glass windows were repaired and sold to raise money to reconstruct the window you now see. Katie Patton, a local glass artist and Jim Fisher, a local woodworker, collaborated to construct a new window with the painted glass from the old church.



On November 18, 2007 this window was dedicated to Hedvig Rappe-Flowers and Barbara Reagan and to all women who face terminal illness. During their lives, these two women had contributed greatly to the parish in both time and talent.

The top left emblem is the crown and cross. The crown symbolizes a Christian martyr and the cross represents supreme sacrifice. The top right emblem is a book, symbolic of the New Testament. The lower left symbol is IHS, symbolic of the Greek spelling of Jesus--Iota Heta Sigma (“In his service” or “in this sign conquer.”) The lower right symbol is an hour glass with wings, to signify the passage of time and mortality.

Grape vines in the background represent the relationship between God and his people, or that of Christ and his followers. The circles traditionally are accepted as symbols of eternity and never-ending existence. As a monogram of God, they represent not only the perfection of God but the everlasting God.

The name of the artist who created the original window is unknown.

West Aisle, First Window

Angels are depicted in the top quatrefoil and the top two figures in the lower panels of the window. Beneath the angels are Moses (top) and Gideon on the left. On the right side are Joshua (top) and David.

The story of Moses can be found in the Chancel window discussion.

Gideon was the fifth great judge of Israel. He was chosen by God to free the Israelites from attacking neighbors and to condemn their worship of a foreign God (Baal). Gideon destroyed the village altar to Baal and sent messengers to the tribes to raise an Army. 32,000 men were assembled to fight the invaders, but God instructed Gideon to reduce this army to 300 so the Israelites would realize that it was God who saved them from a much larger force and not their ability. Outnumbered 12-1, through trickery, with torches and trumpets blaring, Gideon routed the invaders, forcing them back across the Jordan River. Following the battles, the Israelites pleaded with Gideon to become their king, but he declined, saying God was their only ruler. There was peace for 40 years during the life of Gideon, but when he died of old age, the Israelites again turned to the worship of their false God, Baal.

Joshua was born to Hebrew parents in Egypt between 1450--1370 BC He was from the most militaristic tribe of Israel. Joshua was apprentice to Moses and a major figure in the Exodus. He was one of 12 spies sent by Moses to explore Canaan. Joshua accompanied Moses part way up Mt. Sinai when he ascended to receive the Ten Commandments. Joshua was the commander at the first battle after the Israelites left Egypt. He commanded the conquest of Canaan. Much of his fame comes from the story of the battle of Jericho. The sword and shield in the figure symbolizes his leadership. Joshua described the "Promised Land" and divided it among the tribes of Israel after several successful conquests to secure the land. He died at age 110.

David lived from 1037 to 970 BC and was the second king of the united Israel between 1000 - 970 BC. The early church saw parallels between the life of David and the life of Christ. Bethlehem was the birthplace of both. David was a shepherd, and Christ is characterized as "The Good Shepherd." The five stones with which David slew the giant Goliath during a battle with the Philistines are said to foretell the five wounds of Christ. David was betrayed by a trusted counselor, Christ also was betrayed. David's predecessor, Saul, made David commander of his armies, which were successful in many battles. After Saul was killed in a battle David went to Hebron where he was anointed king over Judah. At age 30, he became king of Judah and Israel. God made a covenant with David, promising to establish the house of David eternally. He is credited with writing many psalms, symbolized by the harp, which foreshadowed the future Messiah.



West Aisle, Second Window

The angel in the upper arch holding captive the chained demon represents Powers, a member of the Nine Choirs of Angels.

The large figure on the left is Isaiah, a Judean Prophet of royal lineage who lived in the 8th century BC. His father raised him to fear God and the law of the Lord. When Isaiah had reached maturity he had a vision of the Lord God in a majestic temple upon a high throne encircled by a six winged Seraphim. The Seraphim was sent with tongs and coals of fire and touched Isaiah's lips, which were cleansed. Isaiah then heard the voice of the Lord asking "Whom shall I send, and who will go to these people." Isaiah answered "Here I am, send me." Isaiah left a book of prophecies in which he denounced the Jews for their impiety and idol worship. He predicted the captivity of the Jews, their return from captivity and the historical fate of the neighboring nations. He also prophesied, with clarity, the coming of the Messiah, who would be born of a virgin and who would suffer for our sins and transgressions. Isaiah died a martyr's death after being sawn through with a wood saw. The angel below Isaiah holds a saw, the instrument of his martyrdom.



The large figure on the right is Jeremiah, another of the four major Prophets. He is seen holding a scroll with his admonition "Hear ye the word of the Lord." Jeremiah began his preaching around 628 BC with a career spanning more than four decades. His words and pronouncements came during the political maneuverings between 605 and 586 BC. He lived through invasions by Babylonian armies, deportation of his people, slaughter of Jews living in Jerusalem and the destruction of the Temple. His message was clear--unless the king and the people reform and return to the worship of God as taught by Moses, the city of Jerusalem would be destroyed and its people would be killed or exiled. His predictions were unpopular with the princes and he was jailed. After the fall of Jerusalem, Jeremiah was freed by the Babylonians and fled to Egypt where he continued to proclaim God's word. The date of his death is unknown, but is thought to have been violent, possibly by crucifixion or by sword. The angel below Jeremiah holds a chain, a symbol of the captivity he foretold.

West Aisle, Third Window

The angel in the top quatrefoil is from the Principalities Choir. At the top of the two large lower sections are angels, the left holding a censer to carry prayers to heaven and the right angel holding a trumpet to call the faithful to worship.

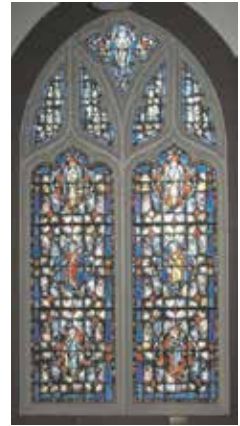
This window illustrates four great early patriarchs of the Old Testament, Enoch, Noah, Abraham, and Isaac. All trace their heritage from Adam. Their stories are in the book of Genesis.

Enoch is shown in the center left panel bearing the shepherd's crook. Enoch was the 7th descendent of Adam, the son of Jared. He walked with God and then vanished. He is the only prophet whose death was not recorded. Among many "inventions" attributed to Enoch was writing. The Book of Enoch was considered a sacred text by early Christians who followed it until it (and other books) were discredited by the Council of Loadicea. It was re-discovered in Abyssinia in 1773 and translated into English in 1821. Parts of the original version were also found among the Dead Sea Scrolls. His writings were said to be an inspiration to Jesus, and are more Christian than Jewish.

Noah, shown holding the axe for building the Ark, was the last of the antediluvian prophets (those living prior to the great flood). These prophets were said to have very long lives, e.g. Noah lived for 950 years. The story of the great flood is well known. It destroyed all life on earth except for Noah, his family and every kind of animal. Noah had built the Ark after receiving God's command. He then loaded the animals in groups of two or seven prior to the flood. After the flood, Noah received a covenant from God that "his sons will repopulate the earth and there will never again be a great flood."

Abraham, seen in the bottom left panel is carrying the knife and brazier of fire for the sacrifice of his son Isaac. Abraham, the tenth generation from Noah, lived circa 2000-1700BC. While living in Ur he was sent by God to Canaan, the land promised to his descendants. There Abraham entered into a covenant with God that he would be blessed with innumerable progeny and the land would belong to his descendants. Late in life, Abraham bore Ishmael (to Hagar) and later Isaac (to Sarah). Abraham plays a prominent role in Judaism, Christianity, and Islam. All consider him to be the father of the people of Israel through his son Isaac. For Muslims, he is the ancestor of Muhammad through his son Ishmael. Abraham was a dedicated man of God, illustrated by his interrupted attempt to sacrifice his son Isaac, the supreme act of perfect faith in God.

Isaac was considered to be a patriarch primarily because of the nature of his birth and the covenants between God and Abraham. He is shown in the lower right panel carrying the sacrificial wood. Isaac never left the land of Canaan. Isaac is said to have lived for 180 years, making him one of the longest living post-antediluvian prophets. The prophets thereafter had much more normal life spans.



West Aisle, Fourth Window

St. Michael, leader of the archangels, is represented in the top quatrefoil of the window holding his flaming sword.

This window features two of the four great prophets of the Old Testament, Daniel and Ezekiel, although modern Judaism does not count Daniel as a prophet. The other two are Isaiah and Jeremiah. Daniel and Ezekiel were contemporaries, living as exiles in Babylon and performing their ministries to the exiled Jewish communities. Their paths did not seem to cross during this time.

Daniel, on the left, was taken to Babylon in 606 BC where he was trained as a Chaldean, an advisor to the Babylonian court and to king Nebuchadnezzar. He soon became known for his skill in the interpretation of dreams and rose to the position of “chief of the governors.” Daniel maintained a high office even after the Persian conquest of Babylon. During this time, Daniel remained fiercely loyal to his Jewish religious and cultural identity. This in turn exposed him to persecution by jealous rivals. Daniel was cast into a lion’s den due to accusations against him by rivals. After his survival from the lion’s den, his rivals and their families were thrown to the lions with much poorer results. Daniel had prophesized that the Messiah would be rejected by his people. In the window, Daniel holds a scroll with text from one of his writings, “Blessed be the name of God forever and ever.”

Ezekiel, on the right, was taken to Babylon in 597 BC. From the beginning, Ezekiel was God’s chosen man and messenger. He was both a Priest and a Prophet. He based his ministry on several visions in which God spoke to him concerning the fate of the Jews and the nation of Israel. God had Ezekiel proclaim judgments on his fellow Judeans, and warned of the destruction of Jerusalem due to sins committed by the people. He also proclaimed judgments on several cities surrounding Jerusalem for idolatrous reasons. He foresaw that Egypt would never regain its past glories. Finally he provided a number of prophecies on the triumphs of Israel and the kingdom of God on Earth. In the window, Ezekiel holds a wheel, a symbol of the divine force as seen in one of his visions.

The angels underneath the prophets are holding symbols representing the figures above them, Daniel’s lion and Ezekiel’s flaming torch.



Paintings and Carvings

The architects and artists of Holy Spirit Parish created, carved and painted many important Christian symbols found in this Church. These are mainly found in the Chancel. As you stand in front of the altar, take time to appreciate the beauty and the significance of this artwork. Looking straight ahead, you will see the reredos behind the altar. The reredos, as well as the altar and all of the furniture are hand carved in oak. Decorative work on reredos oak paneling is done in silver and gold leaf. Paintings are in pure oil pigments and slightly rubbed to give delicate shading.

Throughout the reredos you will see many roses, common in gothic wood carving and embroidery. Roses refer to the prophecy of Isaiah 35:1, which states that “the desert shall blossom as a rose at the coming of the Kingdom of Righteousness”. Their symbolic meaning is the hope for the coming Messiah. Also shown in all panels of the reredos are rose and grape vines. These are emblematic of our Savior: his love for, and the hope he brings, to his followers. Grape vines are used in many places throughout the Sanctuary, e.g. the cornice band on top of the reredos, the communion rail, and the altar.



Parishioners generously donated these works. The reredos was donated by W.H. McLeod and Mrs. D.D. Richards in memory of their parents, Mr. and Mrs. C.H. McLeod (1948). The altar was donated by Mrs. Chris Rupp in memory of her husband (1948). Mrs. Frank McDermott donated the Communion rail in memory of her sister, Mrs. Tyler Thompson (1948). The Bishop’s Chair and Prayer table were donated by Lt. Col. Edward G. Cook in memory of his parents, Mr. and Mrs. I.W. Cook (1948). The litany desk was donated by Nora C. Rimel and children Whitney and John, in memory of Jack A. Rimel (1958). Carla Wetzsteon Hewett and her daughter Mary gave the acolyte desk in memory of Theodore R. Hewett. The Baptismal font was made and donated by Willis Manley in memory of his son, John P. Manley, and Griffen Bridger Gass The baptismal bowl was donated by William and Judith Derrick in memory of their grandson.

The next four pages describe the individual symbols found in the major sections of the reredos.

Starting with the left panel and from top to bottom you will see:



This is the letter Alpha, the first letter of the Greek alphabet, which is one abbreviation of the ancient symbol of our Lord who is the beginning of all things. This symbol is always combined with some other symbol such as the cross.



Since the fourteenth century, this saltire form of the cross is the most common symbol for St. Andrew. St. Andrew was the first of our Lord's disciples. It is believed that St. Andrew died on a cross of this shape while preaching in Greece.



This is one symbol for St. Matthew, who is said to have died on a cross, his head severed with a battle-axe or a halberd.



One of the many symbols for St. Simon is the battle-axe with two oars. Simon was a fisherman and companion of Jude on his missionary tours. The exact manner of St. Simon's death is not known, but it seems certain that he was martyred.



This is a symbol for St. Jude, a cousin of Jesus, also called Thaddaeus and Labbaeus. He traveled with Simon on his missionary journeys, hence is given a sailboat as a symbol. The exact manner of his death is unknown, but like Simon, he was no doubt martyred.

On the center panel of the reredos, you will first see a cross with a circle bearing a marked resemblance to the Celtic cross, of which there are many interpretations. In today's multicultural world it is often considered to be as much a symbol of ethnic heritage as it is of faith, e.g. as an emblem of one's Celtic identity. Another interpretation is that the circle is a symbol of eternity emphasizing the endlessness of God's love as shown through Christ's sacrifice on the cross.



Although there are different interpretations, the most commonly accepted is that IHS is a Christogram for Jesus. IHS (iota-eta-sigma) are the first 3 letters of the Greek spelling for Jesus (ΙΟΥΣΥΣ).



St. Thomas, the patron saint of builders, is said to have erected a church with his own hands in India. The carpenter's square signifies his occupation and the spear was the instrument of his martyrdom.



St. Paul is represented by crossed swords, the instrument of his martyrdom.



The patriarchal cross and spear recall the martyrdom of St. Philip after a valiant missionary tour in Phrygia and Galatia. There are several explanations for the second upper beam. The most popular is that it represents the inscription "Jesus of Nazareth, King of the INRI". Another is that the first beam represents the death of Jesus and the second the resurrection.



The symbol for St. John is a serpent in a cup or chalice. Early writers state that an attempt was made to slay the apostle by giving him a poisoned cup. He was spared from this death by the Lord. It is also said that St. John was the only apostle to die of natural causes.

On the right panel are the following symbols:



This is the letter omega, the last letter of the Greek alphabet, which is one abbreviation of the ancient symbol of our Lord who is the ending of all things. This symbol is always combined with some other symbol such as the cross.



Keys are a symbol for St. Peter. The keys recall Peter's confession and our Lord's statement regarding the Office of the Keys. (See Matthew 16: 13-19). Peter was the first Pope and "possessed" the keys to heaven.



While preaching in Armenia, Bartholomew was seized by the Governor, flayed and crucified. His body was then taken and decapitated with a scimitar, which became a symbol for St. Bartholomew.



This is a symbol for St. James the Greater. The scallop shells, symbols of pilgrimage, are shown on the usual form of this apostle's shield.



The saw is a symbol for St. James the Less. This James was called the "Less" (Mark 15:40) either because he was a small man or to distinguish him from the other James who was older. James was reported to have been thrown from the top of a temple in Jerusalem, stoned to death, and sawed to pieces, hence the symbol.

The canopy over the reredos has a number of painted heraldic shields, symbols of our Lord's passion. From the left:



Chalice and Cross: Symbolic of the agony of Gethsemane. The reference is to the Lord's Prayer concerning the cup of suffering (Luke 22:42).

Rooster: Symbol of trial and condemnation of Jesus, connected to Simon Peter's denial

Lantern: Symbol of betrayal and the lantern of the Roman guard. Judas and the band of ruffians came with lanterns and torches and weapons. (John 18:3).

Ewer and Basin: Symbolizes Pilate's act of washing his hands of the blood of Christ.



Whip, Scourge: Refers to the scourging of Christ (John 19:1)

Center Shield: This contains the Greek letters chi (X) and rho (P) which is an ancient symbol of Jesus. They are the first two letters of the word "Christ" in the Greek alphabet.

Crown of Thorns: A well known symbol of Christ's crucifixion. (John 19:2)



Roman or Latin Cross: Where Christ was crucified.

Reed and Hyssop: Symbolic of the vessel containing vinegar, and the act of filling a sponge with vinegar, putting it on a hyssop and placing it in Jesus' mouth while he was on the cross.

Seamless Robe: Referencing the act of the soldiers casting lots for Christ's seamless coat.

Pincers: Used to pull the nails out of the cross

The front of the altar has a number of carvings:



In the center of the altar is a descending dove, the usual symbol of the Holy Spirit and a symbol of peace.



On the left of the altar are two carvings, a wheat sheaf, and a pomegranate. The wheat refers to the Eucharist or Holy Communion and the pomegranate, when on the altar, refers to the resurrection of Christ.



On the right of the altar are a rose and a grape bunch. With the wheat, the grape represents the Holy Communion. The rose refers to the Messianic hope.



The bishop's chair is crowned by the miter, the hat worn by bishops and archbishops. It is a symbol of authority and oversight. Also carved on the canopy are roses and grapes, symbols of Christ's love for his followers.



The communion rail carvings symbolize wheat (left) and grapes (right), referring to the Lord's Supper or Eucharist.

Carved into the paneling of the Chancel are many symbols:



Sunflower: The soul turning to Christ



Grapes: The wine used in the Eucharist or Holy Communion



Sheaf of Wheat: Symbolizes the bounty of God



Christmas Rose: Symbol of the Nativity. Sometimes identified with the poinsettia



Acanthus: Heavenly gardens



Fleur De Lys: Often symbolizing the Virgin Mary, where represents the lily of purity. The Holy Trinity



Pomegranate: Bursting pomegranate symbolizes the resurrection



Oak: Strength and endurance



Pine: Characteristic of Montana



Olive: Olive oil was used among the Jews because of its restoring and refreshing effect. Jesus restored and refreshed a world worn by sin. Thus the olive refers to the Savior's love.



Thistle: Represents sin, the fall of Man. It sometimes symbolically is connected to the passion of Christ.



Lily: The Resurrection, purity



Daisy: Youth, innocence



Apple: Symbolizes the fall of Man or sin

In addition, there are carvings on the sides of the pews and the Pulpit.

Pews:



These carvings symbolize grapes and wheat, referring to the Lord's Supper and Holy Communion.

Pulpit:



These are Rose vines symbolic of hope and the coming Messiah.

Lectern:



Various roses and their vines are shown, again symbolic of hope for a coming Messiah.

On the right hand side of the Nave, in front, there are carvings on the Organ door and the baptismal font.

Baptismal Font:

Carved into the baptismal font are a number of figures. These are the same as those seen on the paneling and include the pomegranate, wheat, sunflower, Christmas rose, and olive. The carvings were taken from the wall behind the new organ and when the font was built, they were incorporated into the design and stained to match the rest of the font.

Organ Door:



This has no known symbolic meaning

Needlepoint

During the 1970's Donovan and Helon Worden returned from Washington National Cathedral with thread and design ideas for needlework to cover Chancel cushions. Many parishioners created the beautiful needlepoint covering the seats and kneeling pads seen in the Chancel starting in 1974. Hundreds of hours went into the fabrication of these wonderful cushions.

Bishops Chair: The bishop's chair has two stitched pads, the seat and the kneeler. The seat is a copy of the official seal of the Montana Diocese. The kneeler cushion symbolizes grace. It contains an anchor encircled by oak branches, leaves and acorns. The anchor, an ancient symbol for Christ, when combined with the Greek letter X (the first letter of Christ's name), expresses hope through the grace of Jesus. The oak represents strength, faith and virtue. Some accounts say Jesus' cross was made of oak.



Sanctuary Bench: To the right of the Bishops Chair is a bench for use by the Acolytes and readers during the service. The boat is a symbol for St. Simon. After the crucifixion, he and St. Peter preached the Gospel throughout Syria and Mesopotamia, both were martyred in Persia. The boat acclaims his distant missionary travels. The cushion also contains grapes and vines denoting Holy Communion and the Lord's statement "I am the true vine, ye are the branches."



Sanctuary Bench: On the right side of the chancel is another bench with kneelers. The crossed keys symbolize St. Peter based on the Lord's statement "Thou are Peter, upon this rock I will build my Church, and I will give you the keys of the kingdom of heaven."



The left kneeler contains the Anasate Cross (Crux Ansata) encircled by a Glastonbury Thorn tree. The Anasate Cross is derived from the ancient Egyptian hieroglyphic symbol of life, the ankh. It was adopted and extensively used on Coptic Christian monuments to symbolize life and regeneration. The Glastonbury Thorn tree is within the ruins of Glastonbury Abbey in England. Legend is that soon after the death of Christ; St.

Joseph of Arimathea came to Britain to introduce Christianity. He pushed the staff he carried from the Holy Land into the ground while he rested. When he awoke, the staff had taken root and begun to grow and blossom. St. Joseph left it there and it has flowered every Christmas and every spring. One of the cuttings taken from the original tree is the origin of the current Glastonbury tree.



On the right kneeler is a Teutonic cross, one symbol for St. Jerome. The Teutonic cross was assigned to a crusader order formed as a hospital order. Surrounding it is a pomegranate tree. St. Jerome (340 AD – 420 AD) was a doctor but is best known for his part in preparing the definitive Latin version of the New Testament based on the Greek New Testament. In addition, he translated much of the Old Testament from ancient Hebrew into Latin. The bursting

pomegranate is a symbol for resurrection and the power of our Lord who burst from the tomb to rise victorious. The pomegranate is also used to represent royalty, hope and future life; the many seeds in the fruit depict the many branches of the Church unified in one body.

Communion Rail: The kneeling pads represent the four Gospels of the Bible and descending dove of the Holy Spirit. They are all flanked by grape bunches and vines. The vines, emblematic of Jesus, demonstrate the relationship between God and his people, the Christ followers. The grapes are emblematic of immortality, sacrifice and the blood of Christ. Fronting each cushion are Jerusalem crosses, used by the crusaders while occupying Jerusalem.

The middle pad has the descending dove, emblematic of peace, innocence, devotion, purity and love as well as the symbol of the Holy Spirit for which we are named.



The other figures on the pads, from left to right are: St. Matthew, St. Mark, St. Luke, and St. John.



St. Matthew the Evangelist is shown as a winged or divine man because his Gospel teaches about the human nature of Christ.



St. Mark is shown as a winged lion, because his Gospel informs us of the royal nature of Christ. The winged lion also appears as the symbol of the city of Venice which was under the protection of St. Mark.



St. Luke is shown as a winged ox, oxen being the sacrificial animal of the Jews. It is attached to St. Luke because he is credited with the authorship of the Gospel according to St. Luke and the Book of Acts where he gives a full account of the sacrificial death of Jesus.



St. John is symbolized as an eagle because his gaze pierced farther into the mysteries of heaven than that of any man.



Pulpit Kneeler: The kneeler next to the Pulpit illustrates the Holy Bible, in this case representing St. Matthias. It reflects his missionary work in Judea.

Appendix 1: Source of Stained Glass Windows in Holy Spirit

Window Location	Subject Matter	Year Installed	Original Cost	Dedication
Vestibule	Noah's Ark, Peters Barque	1956	\$300	In memory of F. Thayer Stoddard by his wife Alice, sisters Bessie, Helen, and Ida
Sanctuary East Wall	Angel of Prayer	1947	\$750	In memory of Robert T. Hight who lost his life in WW II
Large Window, South Chancel	None	Est. 1916	Unknown	None
	Our Lord's Transfiguration with the Prophets Moses and Elijah and Saints Peter, James, & John	1947	\$1750	In memory of Harvey F. Avery, Jack Brazelton, Douglas K. Campbell, Robert T. Hight, Stanley Koch, William R. McClure, Jon McVicars, Alfred Ruffcorn, Norman C. Streit, and B. Franklin Thrailkill, who lost their lives in WW II - by the McLeod family
East Aisle, 1 st Window	Saints Paul, Barnabas, Simon, & Stephen	1947	\$1450	In memory of departed members of the Parish
East Aisle, 2 nd Window	Saints Luke, John	1947	\$1450	Left section: In memory of Edith C. Johnson, Thomas E. Johnson, Cecile

Window Location	Subject Matter	Year Installed	Original Cost	Dedication
East Aisle, 3 rd Window	Saints Andrew, Bartholomew, Phillip, Thomas,	1952	\$1600	and Roy Campbell, and Charlene Johnson Stowe by C.E. Johnson Right Section: In memory of Clara E. Berry by W.W. Berry In memory of Charles A. Jakways and Mabel C. Jakways by Mabel C. Jakways The window is dedicated to Charles A. Jakways (1866-1927) and Mabel Jakways (1864-1955).
East Aisle, 4 th Window	Saints Matthew & Mark	1954	\$1650	Left side: In memory of Edna W. Polleys, Edgar H. Polleys, William H. Polleys, Evelyn Polleys Mason, Josephine P. Mason, Edgar C. Polleys, and Elizabeth G. Polleys by the family Right side: To the glory of God and in loving memory of Emmanuel Romero, Agatha Romero, Louis Deren, Rebecca Deren, Peter J. Romero, Pauline D. Romero,

Window Location	Subject Matter	Year Installed	Original Cost	Dedication
East Aisle, 5 th Window	Virgin Mary, Saints Joseph, Simon, John the Baptist	1956	\$1800	Barbara Romero, Dr. D. Romero In memory of Robert D. Pugsley, Robert B. Pugsley, and Robert D. Pugsley MD by Mrs. Annie Pugsley-Lewis
West Aisle, 4 th Window	Prophets Daniel, Ezekiel	1961	\$1800	In memory of William C. Lubrecht and his wife Nellie Newport Lubrecht by the Lubrecht family
West Aisle, 3 rd Window	Prophets Enoch, Noah, Abraham, Isaac	1961	\$1900	Right Section: In memory of LeRoy McKenzie and Carla McKenzie by Mrs. L.R. McKenzie Left Section: In memory of Robert Hight and others
West Aisle, 2 nd Window	Prophets Isaiah & Jeremiah	1960	\$1800	To the Glory of God and the work of Rev. Thomas W. Bennett, DD and his wife Edna K. Bennett by St. Hilda's Guild and members of the Parish and friends
West Aisle, 1 st Window	Prophets Moses, Joshua, Gideon, David	1957	\$1800	In memory of loved ones

Appendix 2: Symbols/Glossary used in the Artwork of Holy Spirit

Alpha and Omega	symbol of Our Lord who is known as the beginning and end of all things. (<i>left panel reredos</i>)
Ambulatory door	(<i>left front of church under stained glass window</i>)
Angel	messenger of God; 9 th in the order of the Choirs of Angels; angels closest to humans; deliver prayers to God and God's messages to humans (<i>seen in nave windows</i>)
Apple	symbolic of the fall of man (<i>seen in a wall carving to the left of the altar</i>)
Archangels	8 th in the order of the Choir of Angels; chief or leading angels; most frequently mentioned angels in the bible; St. Michael--leading archangel (<i>4th window west aisle top</i>)
Ark	symbol of the church where all living things find refuge; from Old Testament (<i>Narthex window</i>)
Axe	weapon of death; 3 rd window west aisle; <i>center right figure is Noah with an axe for building the ark.</i>
Basket	reminiscent of feeding the multitudes; symbol of St. Philip (<i>3rd window, east aisle, right middle figure</i>)
Barque	small sailing boat with square sail (<i>Narthex window</i>)
Battle-axe with two oars	symbol of St. Simon who was a fisherman and thought to have been martyred (<i>left panel, reredos</i>)

Birds flying	freedom of the spirit and aspiration toward heaven (<i>seen in tracery in some of the windows; Sanctuary window, east wall</i>)
Book	when seen with apostles and evangelists is symbolic of the New Testament; seen with a Saint is symbolic of his writings (<i>second window, east aisle</i>)
Book with a pen	symbolic of an author (<i>1st window, east aisle, lower left figure--St. Barnabas; lower right panel, St. Stephen; fourth window, east aisle</i>)
Book open	is symbolic of the New Testament (<i>ambulatory door window</i>)
Brazier and knife	symbol of sacrifice (<i>3rd window lower left, Abraham with knife and brazier</i>)
Censer	a vessel in which incense is burned whose smoke carries prayers to heaven (<i>1st window east aisle top--angels with censer; 3rd window west aisle, top left; 5th window east aisle, top left; 3rd window east aisle top left</i>)
Chain	symbol of captivity (<i>2nd window west aisle in quatrefoil at top--angel holding a chained demon; lower right figure--angel holding the chain of Jeremiah's captivity</i>)
Chalice	symbol of a priest; chalice with cross is a symbol of the agony at Gethsemane (<i>carving on canopy over altar</i>)
Chalice with serpent	symbol of St. John, the Evangelist who was ordered to drink poisoned wine. The poison departed in the form of a snake when he lifted the cup to drink. (<i>reversed--right panel</i>)
Cherubim	second highest in hierarchy of the Nine Choirs of Angels; manlike in appearance; double winged; guardians of God's glory; have intimate knowledge of God and continually praise him. (<i>top of 2nd window east aisle is a blue winged cherubim</i>)
Chi Rho	ancient monogram for Our Lord (<i>center shield on canopy over altar</i>)

Circle	symbol of eternity--often seen as a snake or incorporated into a Celtic cross (<i>ambulatory door window</i>)
Clouds	symbolic of an unseen God; glory of God (<i>sanctuary east wall window</i>)
Colors	Black--symbolic of death and the Prince of Darkness Blue--symbolic of the sky, heaven, and truth; symbolic of the Virgin Brown--symbolic of spiritual death and degradation Gray--symbolic of ashes, mourning and humility Green--symbolizes vegetation, spring, life over death, spring over winter, and regeneration Purple--symbolic of royalty, imperial power, sorrow and penitence Red--symbolic of divine love and hate, martyred saints, Roman Imperial fire power Violet--symbolizes love, truth, passion and suffering White-- symbolic of innocence, purity of the soul, holiness of life Golden yellow--symbolic of the sun and divinity Dingy yellow--symbolic of degradation, treason, deceit and contagion
Cock	male chicken;; symbolic of the condemnation of Jesus (<i>carving on top left side of canopy over altar</i>)
Crook	used by shepherds (<i>3rd window west aisle, middle figure, left panel.</i>)
Cross	symbol of supreme sacrifice; emblem of faith, resurrection, salvation; symbol of redemption through Christianity. There are many forms of the cross seen in the Church
Anasate Cross	derived from the ancient Egyptian ankh, symbolizes life and regeneration (<i>seen on a kneeler in the chancel</i>)
Celtic Cross	cross with a circle in middle, circle is symbolic of eternity, emphasizing the endlessness of

Jerusalem Cross	God's love (<i>seen in the center of the reredos</i>) cross with small crosses in each quadrant formed by the arms. Used by the Crusaders while in Jerusalem (<i>seen on the Sanctuary bench</i>)
St. Andrew Cross	the cross on which St. Andrew died is believed to be in the shape of an X (<i>left panel reredos</i>)
Patriarchal Cross and spear	recall martyrdom of St. Phillip after missionary tour (<i>center panel reredos</i>)
Roman or Latin Cross	cross on which Christ was crucified (<i>carving on right side of canopy over altar; with crown in window over ambulatory door</i>)
Teutonic Cross	formed of four tau (T) crosses, was assigned to the Teutonic order of the crusaders, originally a hospital order but evolved to a military order (<i>seen on a kneeler cushion in the Chancel</i>)
Crown	emblem of the Christian Martyr; reward for those who remain faithful until death; symbol of victory, triumph, glory, righteousness, resurrection; attribute of some Saints; symbol of rank or royalty
Crown of thorns	symbol of suffering reminiscent of the one imposed on Jesus during his trial before Pontius Pilate (<i>carving on right side of canopy over the altar</i>)
Dove	symbol of the Holy Spirit; also for peace, innocence, devotion, purity, love: special attribute of St. Gregory the Great and St. Benedict (<i>narthex window, carving on the front of the altar, sanctuary window east wall</i>)
Eagle	symbol of strength and endurance; symbol of St. John the Evangelist (<i>2nd window on east side, lower left</i>)
Hour glass	passage of time, mortality, death (<i>window over ambulatory door</i>)

Fleur-de-lis	symbol of the Trinity, and of perfection, light, life, royalty and purity (<i>in tracery on windows and wood carving carvings</i>)
Glastonbury thorn	symbol of Joseph of Arimethea who introduced Christianity into England (<i>surrounds sailboat in left panel on reredos</i>)
Grapes	immortality; sacrifice; blood of Christ; with wheat symbol of Holy Communion (<i>alternating with wheat in the carvings on the altar rail, symbolic of the Lord's Supper</i>)
Grape vine	emblem of our Savior, relationship between God and his people, emblem of Christ followers (<i>seen in wood carvings and in window over ambulatory door and in background painting on reredos</i>)
Hammer	one of the instruments of the Passion; symbol of crucifixion
Halbred	a battle ax; St. Matthew is said to have had his head severed with a halbred (<i>left panel reredos</i>)
IHS	Iota, eta, sigma, the first three letters of the Greek spelling for Jesus (<i>seen in window over ambulatory door, center panel on reredos, and large rear window</i>)
Harp	attribute of King David; symbolic of the Book of Psalms and divine music (<i>1st window west aisle</i>)
Hyssop	an aromatic plant (<i>represented with a reed in the carving on the right side of the canopy over the altar</i>)
Keys	symbol of St. Peter (<i>right panel reredos, kneeler cushion</i>)
Knife	symbol of sacrifice; symbol of St. Bartholomew (<i>3rd window east aisle, lower right panel</i>)
Ivy	evergreen symbolizing immortality, everlasting life, fidelity or friendship

Lancet	high narrow window terminating in an arch (<i>Seen in windows 1, 3 and 5 in the east aisle and window 3 in the west aisle; seen also in lower window panels with three figures</i>)
Lantern	portable case for enclosing a light; symbol of betrayal (<i>canopy over altar</i>)
Lion	courage; strength; a winged lion is the symbol of St. Mark (<i>lower right panel, 4th window, east aisle lower right panel; Daniel's lion--4th window: west aisle lower left figure</i>)
Miter	symbol of Episcopal status; a bishop's hat; symbol of authority and oversight (<i>seen in carving over bishop's chair to the left of the altar</i>)
Narthex	traditionally, an antechamber at the west entrance of a church- Vestibule.
Nave	main space in the church where the pews are located
Nine Choirs of Angels	in order of hierarchy--Seraphim, Cherubim, Thrones, Dominions, Virtues, Powers, Principalities, Archangels, Angels.
Oak leaves	Hospitality; strength of faith and virtue; honor, eternity, endurance, liberty; absorbed into Christian symbolism to indicate Christ or the Virgin Mary (<i>wall carving near altar</i>)
Olive branch	peace, harmony and healing: in a dove's beak it is a symbol of refuge (<i>Seen in narthex/vestibule window</i>).
Pomegranate	alludes to the Church because of the unity of the countless seeds; also a symbol of fertility (<i>wall carving near Bishop's chair</i>)
Powers	6 th in the hierarchy of angels; warrior angels against evil defending the cosmos and humans; they fight against evil spirits who attempt to wreak chaos through human beings (<i>quatrefoil at top of 2nd window, west aisle holding a chained demon</i>)
Principalities	8 th in the hierarchy of angels (<i>seen quatrefoil in top of 3rd window west aisle</i>)

Quatrefoil	a four pointed ornament in architectural tracery; ornament composed of four lobes separated by cusps radiating from a common center (<i>seen at the top of the windows in the nave framing a figure. The angels shown in the nave windows are members of The Nine Choirs of Angels. Those represented are Seraphim, Cherubim, Arch Angel, Powers, and angels of prayer and praise.</i>)
Rose	symbolic of hope for a coming Messiah; flower of common theme in Gothic wood carving (<i>seen in all panels of reredos</i>)
Christmas Rose	symbolic of the Nativity (<i>wall carving near the altar</i>)
Sailboat	symbol of St. Jude, also called Thaddaeus; He traveled with St. Simon on his missionary journeys (<i>left panel reredos</i>)
Saw	instrument of martyrdom; symbol of St. James the Lesser whose body is said to have been “sawed asunder” following his death by stoning (<i>reredos</i> ; <i>2nd window west aisle, an angel holds the saw of Isaiah’s martyrdom.</i>)
Scimitar	single edged curved sword of oriental origin; recalls the decapitation of St. Bartholomew (<i>right panel reredos</i>)
Scourge	a whip or lash used for punishment; refers to the beating of Christ prior to the crucifixion (<i>carving on left side of canopy over altar</i>)
Scroll	manuscript; a type of book given to Old Testament authors (<i>2nd window west aisle right figure is Jeremiah holding the scroll with his admonition</i> ; <i>4th window west aisle is Daniel with scroll of his writings</i>)
Seamless robe	symbolic of the garment Christ wore at the time of the crucifixion (<i>carving on right side of canopy over altar</i>)

Seraphim	highest order of angels; a member of the choir of angels nearest the throne of God usually depicted with six wings--two covering face, two covering feet and two for flying (1 st window east aisle in top quatrefoil)
Shell	symbol of baptism and pilgrimage (5 th window east aisle--middle figure is St. John the Baptist with a shell; shells are also seen in the painting on the right panel of the reredos in remembrance of St. James the greater)
Ship	symbolic of the Christian Church carrying the faithful around the world (bottom left panel of the reredos)
Square	symbol of a carpenter (associated with St. Thomas who built churches in India) (reredos center panel)
Spear and square	symbol of St. Thomas (3 rd window east aisle lower left figure; center panel reredos)
Spear and sword	instruments of martyrdom; spiritual armament appropriate to St. Paul (center panel reredos)
Star	symbol of divine guidance and favor; one star is a symbol of the Virgin; 12 stars may symbolize the 12 apostles of the 12 tribes of Israel (There are stars in the tracery on many of the windows and the east side sanctuary window)
Sword	symbol of spiritual martyrdom, justice, constancy, fortitude; part of armor of God (4 th window west aisle at the top--flaming sword with St. Michael, the Archangel)
Two edged Sword	symbol of Christian warfare against evil (1 st window west aisle--top quatrefoil)
Sword and shield	symbol of dynamic leadership and of the Israelite victory at Jericho (Joshua is seen in the 1 st window west aisle middle figure right panel)
Tablets	symbolic of The Ten commandments (1 st window west aisle--Moses--middle figure left panel)

Virgin Mary	mother of Jesus (<i>5th window east aisle lower left figure</i>)
Wheat	associated with bread of the Last Supper; the bounty of God (<i>wall carving on left of the altar: carvings alternated with grapes in the altar rail</i>)
Wheel	symbol of divine force (<i>4th window west aisle--Ezekiel holds the wheel seen in his vision</i>)
Wings	divine mission; angels and cherubim are depicted with wings.
Winged Calf	symbol of St. Luke (<i>2nd window east aisle, lower right figure, altar rail cushion</i>)
Winged Lion	symbol of St. Mark (<i>4th window east aisle, lower right figure, altar rail cushion</i>)
Winged man	symbol of St. Matthew who gave the genealogy of Jesus (<i>4th window east aisle, large left figure, altar rail cushion</i>)
Winged Eagle	symbol of St. John (<i>2nd window east aisle, lower right figure, altar rail cushion</i>)
Wood	wood for sacrificial fire (<i>3rd window west aisle, lower right figure of Isaac</i>)

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